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## THE DECORATOR AND FURNISHER.

that it could no longer be produced anywhere in the East. In this style of work, as in tapestry, the same firm exhibits less costly products, some in the Louis Seize style, and some in imitation of the modern Oriental carpets made at Smyrna and in India. In such an industry as this the raw material is a trifling part of the expense, which is principally in skilled labor and in the price of the designs. As a matter of course the best materials are employed, and the dyes are of a quality to promise the utmost durability. Messrs. Hamot dye their own silks and wool, employing to this day the ancient dye stuffs which are never used in mechanical reproductions by reason of their high price. The Paris house for the sale of Aubusson carpets and hangings has existed for more than a century; the manufactory was entirely reorganized five-and-twenty years ago.

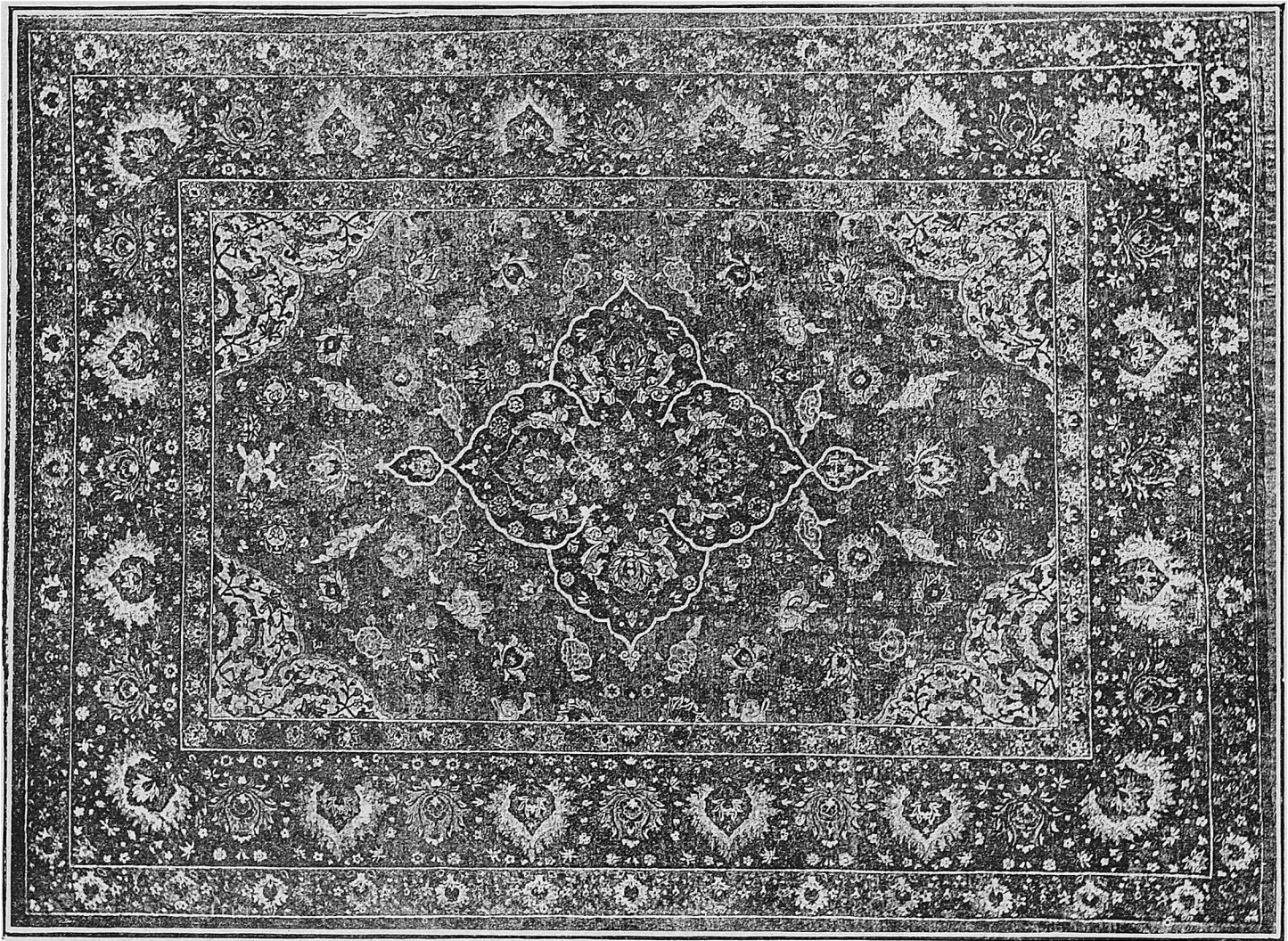
### ENAMELS AND ENAMELING.

IT is gratifying to find this beautiful art of enameling coming into renewed favor. The examples produced afford another illustration that once let the prospect of a continuous demand spring up for an ornamental process, the requisite skill will be forthcoming. Enameling finds its especial place

times it was held in due esteem owing largely to the rare beauty of the workmanship in which enameling played an important part. In addition to articles of personal adornment, it provides one of the handsomest ornamentations to toilet boxes.

Gold is the bed required for enamels, as other metals, even silver, react on certain colors of the vitreous substances. In the case of transparent enamels, the hot layer of enamel causes a discoloration of the metal which shines through. If copper is used for the plate, it is first coated with gold leaf which is then burned in, so that gold remaining still the basis, certain vitreous mixtures are imposed at a white heat.

The most artistic mode of treating enamel is by painting. The enamel painter has to work with colors that are different metallic oxides, melted with some vitrescent mixtures and ground to extreme fineness, when they are worked up with oil of spike-nard to the proper consistence of oil colors. The colors on his palette do not correspond to those developed by the firing where the mixture for gold, for instance, appears as a dead black. To skill in portraying and choosing his colors he has to add much practical knowledge of the chemical operation of one metallic oxide on another, the fusibility of the several materials, and the utmost degree of heat at which they will retain not only the accuracy of the figures which he has given but the precise



REPRODUCTION OF A SILK "SAVONNERIE" TAPESTRY FORMERLY IN THE COLLECTION OF M. ALBERT GOUPIL, FROM MESSRS. HAMOT'S MANUFACTORY AT AUBUSSON.

in enhancing the beauty of articles of jewelry known as bijouterie, in which the precious metals are a prominent feature as distinguished from joaillerie, a term for which we have no equivalent and which designates that branch of jewelry in which those metals do not form an essential feature of design, being subordinated to keeping diamonds and stones in place, the mounting being at times all but invisible. The latter, whether aigrette or other form, must be closely approached to determine the form of design; that of bijouterie is apparent at some distance. The number of methods of supplemental adornment applicable to bijouterie exceed any other decorative art. Articles of bijouterie may be chased, engraved and cast, or display in delicate arabesques repoussé, or be set off by niello work, the last named process imprinting in two tones all fanciful designs on the *champ levé*; they may be studded with diamonds and precious stones, resembling all the colors of the palette, and be especially enriched with enamels that approach in beauty and lustre sapphires, rubies and other stones. Bijouterie is more subject than joaillerie to fancy or caprice in fashion. In former

shade of color which he intends to lay on. Painting in enamel requires a succession of firings, first of the ground which is to receive the design, and which itself requires two firings, and then of the different parts of the design itself. As the color of some vitrefied metallic oxides, such as that of gold, will stand a moderate heat, whilst others require higher and varying temperatures to be properly fixed, it forms a great part of the technical skill of the artist to supply the different colors in proper order, firing first those shades which are produced by the colors that will endure the highest, and finishing with those that demand the least heat. The outline of the design is first traced on the enamel ground and burned in; after which the parts are filled up gradually by repeated burnings to the last and finest touches of enamel.

